

# Stanford : Paratt : Bridge



Within ten days ~~three men who~~ <sup>were devoted to British music, and who</sup> ~~made high names~~  
 for themselves ~~in its service~~ <sup>in its service</sup> have passed on. Frederick Bridge,  
 Walter Paratt, and Charles Villiers Stanford were all knighted  
 in recognition of their ~~services~~ <sup>services</sup> eminence.

Sir Charles Villiers Stanford Sir Walter Paratt, and Sir Frederick  
 Bridge <sup>are</sup> ~~are~~ these names <sup>known</sup> ~~known~~ England and beyond it  
 wherever the English tongue is spoken. ~~their~~  
 their long, ~~and honorable~~ careers ~~partially~~ coincided  
 with the commencement and ~~good~~ development of ~~that the~~  
 British musical  
 Renaissance, which in British ~~is no~~ which has placed  
 Britain in the front rank of musical nations: all <sup>these</sup> ~~had~~  
~~also~~ bore a share <sup>men</sup> ~~share~~ in the <sup>struggle</sup> ~~struggle~~  
 and triumphs of the <sup>movement</sup> — (Stanford as one of ~~the~~ <sup>its</sup> leaders) —  
 all three <sup>were</sup> ~~worked~~ as colleagues at the Royal College of  
 Music from its foundation in <sup>1883</sup> ~~1884~~ till within recent  
 months, and now all three have passed on within ten



days of each other. There are <sup>one</sup> many other <sup>affinities</sup> ~~links~~ <sup>bonds</sup> too of gift and circumstance, all displayed <sup>used</sup> their abilities at an ~~very~~ early age: all could compose, play the organ and piano, conduct, train choirs, teach <sup>and</sup> write, and <sup>all</sup> had marked social gifts, <sup>was</sup> ~~some~~ excellent all-round <sup>intellect</sup> ~~mentality~~ lecturers well: all received the honours of knighthood <sup>all accumulated academic honours</sup> from their Sovereign in recognition of their services; and all held high posts, <sup>and all improved on as were</sup> ~~all~~ had great social gifts, <sup>marked</sup> ~~so~~ <sup>contrasted</sup> ~~different~~ and the degrees to which they possessed their different <sup>musical</sup> qualities that being excellent all round thinkers and received the honours of knighthood from their Sovereign.

~~But their temperaments~~ <sup>their</sup> ~~as~~ <sup>qualities</sup> ~~But the degrees to which they~~ <sup>gifts</sup> ~~possessed these different~~ <sup>different</sup> ~~varied greatly~~ <sup>as</sup> ~~and~~ <sup>as dissimilar as their</sup> ~~as their temperaments~~ <sup>as</sup> ~~were very unlike, save~~ <sup>that</sup> ~~only in this that~~ <sup>only</sup> they all possessed an unquenchable sense of humour, a fund of <sup>witty</sup> ~~very~~ repartee, and a sound wholesome code of work and play.

Sir Dedrick Bridge, C.V.O. (b. 1844 at Oldbury, Worcestershire)  
~~John Dedrick Bridge~~ <sup>now lives in the East</sup> ~~was a man whose chief title to fame~~ <sup>with a</sup> ~~generation. He was an~~ <sup>or</sup> ~~organiser~~ <sup>of</sup> ~~and~~ <sup>of</sup> ~~an intensely practical and logical~~ <sup>missionary</sup> ~~hearted~~ <sup>a</sup> ~~player~~ <sup>player</sup> of the old English school — an



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Sir Charles Villiers Stanford ~~for~~ Walter Parrett, and ~~Sir~~ Frederick Bridge,  
~~were men who~~ <sup>are</sup> three names famous in English music. ~~The~~ <sup>The</sup>  
~~commencement of~~ <sup>the</sup> their long, honourable careers coincided with the  
~~first~~ ~~marking~~ signs of the British Renaissance. (~~Stanford became~~  
~~one of its leaders~~), they ~~see~~



against and organizer par excellence, ~~and~~ Even his technique  
~~as a player was equalled by many~~ <sup>was</sup> not phenomenal, Had  
 he come <sup>now</sup> fifty years later, when the Renaissance ~~was~~ <sup>is</sup> fully  
~~established~~ <sup>and musical abilities abundant</sup>, he might ~~never~~ have reached one of the  
 pinnacles of his profession. But ~~his~~ <sup>as things were in</sup>  
 the middle of the Victorian age his readiness, his excellent  
 abilities. There was nothing of genius in him, unless it  
 was <sup>his</sup> ~~his~~ genius for geniality. "Don't worry — Smile" was his motto.  
 But his excellent understanding,  
 his abilities always set to hand for whatever was wanted,  
 his gift of popular exposition, his ~~inimitable~~ <sup>him a splendid</sup> ~~cheeriness~~  
~~carried him far~~ <sup>made</sup> ~~a made~~ <sup>ally for</sup>  
 British music in ~~the~~ <sup>mid-Victorian</sup> ~~condition~~  
 while his by name as a Lecturer and Reintelist  
 helped in the ~~work~~ <sup>of popularizing</sup> Purcell and old English music —  
~~started on with the public~~ <sup>into the present</sup>  
 of which Sir Frederick was a devoted though not always scrupulously  
 archaeological adherent. Born eighty years ago in the nominal  
 town of Oldbury, he reached a pinnacle of his profession while  
 still a young man on being appointed organist of Westminster  
 Abbey, and held the post for nearly half a century  
 and against at Rochester Cathedral, against at various  
~~other churches~~ <sup>in 1875</sup> ~~against of Manchester Cathedral, then~~  
~~accumulating academic honours as he went,~~  
 at the age of 1875 he found himself Deputy Organist  
 of Westminster Abbey, and in 1882 fell against of  
 Westminster Abbey. No plus ultra. He remained there until



~~his resignation in 19~~ and ~~even then continued to reside in~~  
~~the organist's house in the cloisters,~~ ~~he thoroughly enjoyed the~~  
~~burden and excitement of work when~~ ~~it fell to them~~  
 it fell to his lot to arrange ~~the~~ music for ~~many~~ <sup>many</sup> historic  
 functions, ~~including~~ Queen Victoria's Jubilee and  
~~the Coronations among them~~ <sup>two</sup> the Coronations of King  
 Edward VII and King George V were among them.  
~~Over the years well I remember~~ Some of the incidents  
 connected with that of Edward VII ~~at~~ Link Bridge,  
 Panath, and Stanford in a ~~special~~ <sup>special</sup> manner. All  
~~these were original members of the Board of Professors~~  
~~at the Royal College of Music, and naturally not~~  
~~over their work. But~~ ~~about the time of the Coronation~~  
~~after a rest for some season~~ ~~or other~~ ~~rest after a time~~  
~~were on~~ ~~with each other, whether this~~  
 Bridge and Stanford ~~got on~~ <sup>were on</sup> ~~bad terms,~~ ~~and~~  
~~even~~ ~~was because~~ Stanford's name was omitted from the list of  
~~not speak to each other~~ ~~for~~ ~~dealing was so high~~  
 Coronation <sup>or whether the quarrel was the caused by the omission, I do not</sup>  
~~between them that when Sir Dicksen drew up the~~  
~~I do not know~~ <sup>is not clear</sup> ~~But the omission was certainly a marked thing,~~  
~~scheme of music for the Coronation service had~~  
~~omitted all~~ ~~a~~ ~~scheme~~ <sup>was</sup> ~~specifically intended to include~~  
~~all the~~ ~~most~~ represent the leading British composers  
~~to deliberately omitted Stanford.~~ ~~Someone brought this~~  
~~matter~~ ~~to the notice of King~~ ~~Edward's who expressed~~  
~~his~~ ~~displeasure~~ <sup>showed</sup> ~~that Stanford, he included~~ ~~But~~ ~~Bridge said nothing should~~  
~~induce him to include that man.~~ ~~A~~ ~~temple~~ ~~three~~



intransigent  
~~intactable~~ & terrible

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~~conceded~~ dilemma ensued. ~~I remember~~ I, then a student  
at the R.C.M., well remember the ~~previous~~ <sup>deliberate</sup> deliberations  
~~were~~ <sup>were</sup> held by the friends  
deliberations indeed took place at the Royal College  
of Music between Sir Hubert Parry, Sir Walter Parry  
and others: Sir Walter there was endless dashing  
to and fro between Sir Walter Parry, <sup>with</sup> ~~and~~ was called on  
to help. ~~everyone~~ <sup>everyone</sup> for with his <sup>great</sup> ~~delicate~~ <sup>entire</sup> tact, ~~person~~ <sup>person</sup> ~~acted~~ <sup>acted</sup> as that go between. At the end  
of a week he had done the seemingly impossible; ~~that~~  
he had reconciled the belligerents.

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~~These stormy episodes followed Sir Charles. Though~~  
~~there was something of the super-human~~  
It is difficult in a few words to convey any idea of  
this richly <sup>doupled</sup> ~~gilded~~ personality. Walter Parry, though ~~as a~~  
~~musician his work was~~ <sup>Walter Parry's</sup> ~~mainly on his great~~  
~~work~~ <sup>which</sup> ~~as an organist~~ and is at its zenith in the  
present ~~when~~ <sup>rests</sup> ~~mainly on his great work as an organist.~~  
He <sup>founded</sup> ~~practically founded~~ the modern English school of  
organ player, and was as ~~pre~~-eminent as a teacher  
as he was as a performer.



Sir Walter Parrett . K.C.V.O .

It is difficult in a few words to convey an idea of this richly endowed personality. Years ago Sir George Grove wrote that Parrett was "the delight of his colleagues, friends, and pupils": this remained true all through his career, ~~and though to the world his fame~~ <sup>which is at the full today</sup> rests mainly on his wonderful work as an organist — (he practically founded the modern English school of organ playing) ~~and even the~~ <sup>him</sup> those who knew him love to recall his ~~genius for friendship~~ his keenness, his kindness, his sympathy towards all ~~young~~ <sup>since</sup> young things, from the ends on a Hawthorn to a book, or from a new pupil to a ~~work by some foreign composer~~ <sup>new composition</sup>. His interest ~~was~~ <sup>and this even</sup> ~~very~~ sharpened into ~~sarcasm~~ <sup>was</sup> however. But when he thought he found ~~pretensions~~ <sup>half-hearted</sup> work ~~his~~ <sup>his</sup> interest sharpened into <sup>so</sup> ~~sarcasm~~ <sup>so</sup> so stringent that his pupils regarded him with ~~some~~ <sup>that</sup> salutary awe. Nothing escaped his notice. How could it, when he ~~had~~ <sup>was</sup> the ~~poor~~ <sup>an</sup> ~~intellect~~ <sup>was</sup> perfectly capable of pursuing several trains of thought at one time. The story of his <sup>simultaneously</sup> playing a Bach Dugue, playing and winning several games of chess, and carrying on a conversation in fact, not fiction, but fact.



~~Saint-Denis~~ His pupils ~~have~~ are to be found all over the  
world: many hold posts of distinction, and  
no less than nine of ~~them~~ have become Cathedral  
organists in the long years in which he himself ~~stood at the~~  
~~head of British~~ ~~was the foremost British organist,~~  
~~Prof. / was Professor of the Organ at the~~ was Master  
of the King's Music, Organist of St. George's Chapel  
Windor, and Professor of the Organ at the Royal  
College of Music.



Sir Charles Villiers Stanford. D.C.L. L.L.D

it was clear that

From his boyhood, ~~Charles Villiers~~ Stanford was marked out  
by his gifts for ~~an eminent career~~. A brilliant writer, a  
silly talker, his all-round brilliance would have allowed  
him to excel in almost any line he chose to adopt, but music  
was before ~~all~~ <sup>everything</sup> the choice of his heart. More than that he  
possessed the ~~gift~~ <sup>power</sup> that is rarest in music — that of composing  
great music ~~rarer even than that of the executant~~ —  
the power of composing <sup>great</sup> music, that ~~has~~ <sup>is</sup> ~~greater~~ <sup>is</sup> ~~it would~~  
be interesting enough to ~~follow~~ <sup>trace</sup> his career from the Dublin  
days of childhood, where his childhood was passed ~~in~~ <sup>amid</sup>  
~~exceptionally artistic~~ <sup>exceptionally</sup> conditions to ~~the~~ <sup>his</sup> student days in Cambridge  
and Leipzig; ~~the~~ <sup>to his</sup> first professional successes, the coming  
of <sup>such</sup> ~~honourable~~ posts as the ~~Professor~~ Cambridge Professorship  
of music, and the ~~post~~ of Professor of Composition and  
Conductor of the Orchestra at the Royal College of Music,  
~~the~~ <sup>the</sup> ~~conductors~~ <sup>conductors</sup> of the "Bach Choir", ~~etc.~~ <sup>etc.</sup> the degrees of  
Lt.D. and D.C.L. But these ~~events~~ honours, though  
high, are not so enduring as those he won for himself, nor so  
~~rare~~ <sup>rare</sup> as the lustre ~~which~~ he conferred upon Britain by his work,  
~~compositions~~ <sup>compositions</sup>, his ~~position~~ <sup>position</sup> as a composer. ~~It~~ <sup>He</sup>  
~~was one of that~~ <sup>was one of that</sup> ~~ring~~ <sup>ring</sup> with Hubert Parry, Sullivan & Alexander



<sup>led</sup> ~~by the leaders of~~  
 Mackenzie ~~led~~ the British Renaissance. Before then there had  
 been little composition worth mentioning in England for 200  
 years: <sup>between them</sup> ~~Between them they reclaimed the desert by their music~~  
~~and turning~~ They transformed the desert <sup>into</sup> ~~into~~ <sup>until it blossomed</sup>  
 like the rose into a wealth of beautiful music, ~~made by~~  
~~Stanford composed, and composed well in practically~~  
 every known form of music. — ~~Opera, oratorio, symphony,~~  
~~Chamber music, solo, songs, part-songs, anthems.~~ <sup>selected</sup>  
 All his <sup>works</sup> were not ~~all~~ of equal <sup>in value</sup> ~~importance~~, though none  
 fell below the level of fine taste and fine craftsmanship, and  
~~in many he rose to something that music that~~  
~~answered some deep, inarticulate national needs.~~ <sup>he</sup>  
~~answered some deep, inarticulate national needs.~~ <sup>How truly</sup>  
~~his genius the authentic touch of prophecy.~~  
~~honoured the prophetic quality which comes the prerogative~~  
~~of that has entered the nation's life quality that belongs~~  
~~of his genius could be felt — became clear~~ <sup>grew</sup> During the War,  
 when his Songs of the Sea and Songs of the Fleet  
 though written long before ~~—~~ ~~—~~ became ~~the~~ a ~~most~~  
 perfect and satisfying expression of <sup>the</sup> ~~the~~ emotions that with  
 which ~~that~~ <sup>then</sup> charged the nation's heart. His Irish Rhapsodies  
 too, and many of the songs to Irish words, are Ireland the  
 ideal — not a political arena, but ~~the~~ <sup>the</sup> land of <sup>poets</sup> ~~poets~~



and poets poetry and pity.

During the latter latest years of his career ~~many~~ <sup>have</sup> ~~looked~~ <sup>at the moment</sup> in music, changed; ~~and the modern~~ <sup>the trend</sup> ~~was~~ <sup>has</sup> away from the traditions of canons of construction ~~that~~ in which the Classical and Romantic Schools made ~~their~~ their great achievements and in which Stanford worked. ~~and there has been a tendency to~~ and it ~~may go further~~ <sup>may go further</sup> ~~and~~ <sup>But it</sup> ~~will~~ <sup>will</sup> ~~go further~~ <sup>go further</sup> ~~and~~ <sup>and</sup> ~~the modern~~ <sup>the modern</sup> ~~and~~ <sup>and</sup> ~~the future~~ <sup>the future</sup> Stanford's name will stand even higher than it does today for ~~Stanford was not always in sympathy~~ <sup>Stanford's music</sup> ~~at its heart contains~~ <sup>at its heart contains</sup> something that is independent of ~~looked~~ <sup>though he</sup> ~~and~~ <sup>and</sup> ~~people~~ <sup>people</sup> ~~and~~ <sup>and</sup> ~~disposed~~ <sup>disposed</sup> was certainly not sympathetic to conservative fifths, atonality, etc. he did a great deal of pioneer work. To quote two ~~instances~~ <sup>instances</sup> ~~one way and another~~ <sup>one way and another</sup> he was one of the first modern composers to ~~employ~~ <sup>employ</sup> modal harmony: ~~and~~ <sup>and</sup> ~~he was one~~ <sup>he was one</sup> of the earliest ~~musicians~~ <sup>conductors</sup> to ~~perform~~ <sup>perform</sup> acknowledge Elgar's genius and perform his works. There is another sense in which Stanford ~~and~~ <sup>is</sup> important to posterity. Stanford <sup>was</sup> was probably the greatest teacher of composition of his <sup>time</sup> ~~day~~. Very nearly all the ~~last~~ <sup>last</sup> leading younger British composers were his pupils at one ~~time~~ <sup>date</sup> or another. Vaughan Williams, Holst, <sup>Deland</sup> ~~Coleridge~~ <sup>Coleridge</sup> Taylor, <sup>Dunhill</sup> ~~Hurlstone~~ <sup>Hurlstone</sup>, <sup>Frank</sup> ~~Bridge~~ <sup>Bridge</sup>, ~~Goossens~~ <sup>Goossens</sup>, ~~Spelton~~ <sup>Spelton</sup>, Howells, Bliss — even then the list is incomplete. His rule ~~might be~~ <sup>was</sup> rather autocratic, like that of the Romans in Britain, but ~~there was something~~ <sup>there was something</sup> in his discipline that



~~There was something strengthening and~~  
~~somehow~~ there was something that <sup>made for</sup> ~~developed~~ strength and  
 thought. <sup>in the pupil.</sup> His book on Composition has already become classic.  
~~He himself felt his teaching as one of things~~  
~~He started himself felt his teaching as one of the~~  
 Stanford himself <sup>found</sup> pleasure in <sup>at a retrospect of his teaching,</sup> ~~thought of the work~~  
~~work~~. A year or two ago, he ~~said to a~~ talking to a friend  
~~distinguished literary man~~, he said "But you must come  
 upstairs: I want to show you my aureole" and  
 taking him to his teaching room <sup>at the P.C.M.</sup> he pointed to the  
 photographs of his pupils hung <sup>right</sup> ~~right~~ round the  
 walls. "There" he said "that's my aureole".

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M.M.S.

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